



Intricate Subtleties

October 19, 2004 - January 14, 2005

Organized by Susan Hoeltzel and Patricia Cazorla

Uli Brahmst, Eugene Brodsky, Geoffrey R. Detrani, Robin J. Miller,
Mariano Del Rosario, Hilda Shen, and Alejandra Villasmil

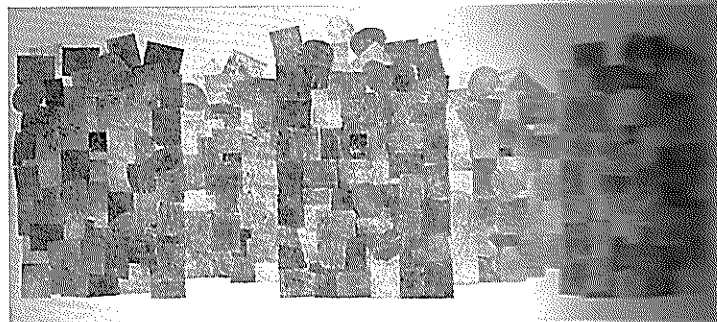
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Intricate Subtleties presents the work of seven artists whose distinctly different styles involve complex, understated structures. In all there is a strategy of layering, building, fragmenting or mixing media. The work ranges from the large-scale installations of Hilda Shen, Eugene Brodsky, Uli Brahmst, and Alejandra Villasmil to the delicate, whimsical imagery of Geoffrey Detrani, and the animated narrative works of Robin Miller.

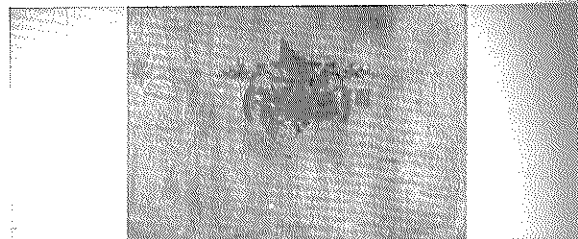
Hilda Shen's wall-like segments of enlarged fingerprints suggest human touch as well as identity—explicitly individual yet anonymous. Downloaded from the Web, these have been printed, photographed and transferred with solvents directly to the wall. Brushed ink bleeds and gives the works a granite-like appearance. Shen's paper sculptures, balanced on stones, stitched and stained, evoke Chinese scholar's rocks and diminutive mountain forms.

Uli Brahmst's wall installation *Panel Sketches*, 2004, comprised of 20 oil studies, is a fragmented look at domestic life with babies, stuffed animals, household utensils, and doodles. Household objects seem edgy and surreal. Her abstracted, subliminal forms explore ". . . the tension between seduction and innocence . . ." Brahmst mixes oils and charcoal in a style combining painting and drawing.

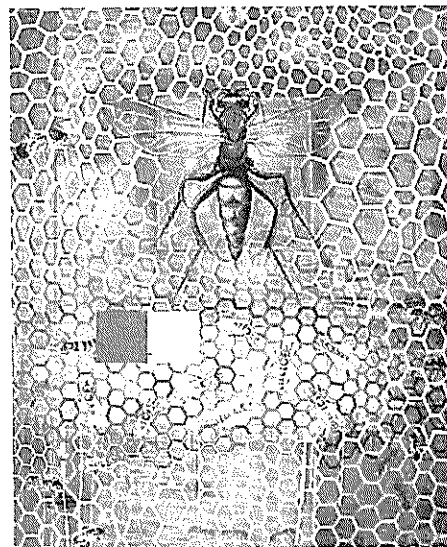
Geoffrey Detrani layers materials to create subtly atmospheric botanical studies. Isolated fragments suggest landscape and the natural world. Bisected by geometric shapes, these mixed media works are as much about the picture plane as the image.



Hilda Shen, *Keep In / Keep Out*, 2003



Geoffrey Detrani, *Emblem/Insignia 2*, 2003



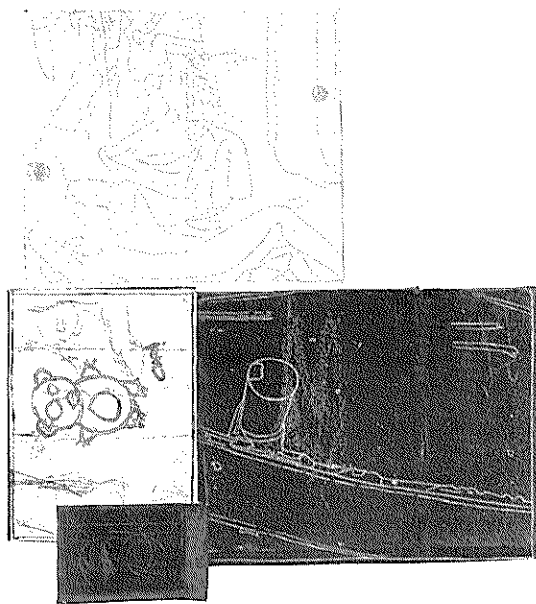
Mariano Del Rosario, *Colonizado*, 1998



Uli Brahmst, *Panel Sketches (detail)*, 2004

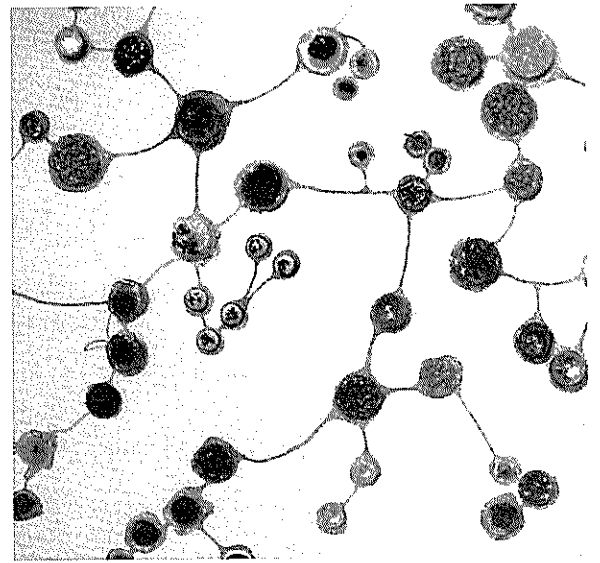
Mariano Del Rosario uses layered imagery in his work, combining found images, words, binary codes, and paint. In his series *Infomix* he uses this strategy to convey the hybrid nature of mass media incorporating English, Tagalog and digital language with advertising. *Colonizado*, a large-scale painting with a solitary wasp, bees and ants, makes a metaphoric reference to the colonization of his native Philippines. A class hierarchy is clearly present.

In the composite works of Eugene Brodsky, drawing plays a dominant role. Abstraction is played against representation and word against image in his mixed media works that combine painting, stencil transfers and multiple-planned surfaces. The image is a result of an intricate process starting with vintage film, travel photographs, and objects which are photographed, digitized, drawn, rubbed, traced, and stenciled. Two works, *Blackwall*, 1996 and *Puppet Transfer #21*, 1996 are highly abstracted images based on flea market puppets. In another work, signs in Venice become the starting point.



Eugene Brodsky, *Figures/ Ciao Bear/ Boat/ Scribble*, 2003

Robin Miller's mixed media works combine painting, drawing, and collage and explore a range of themes from the masters of modern art to icons of African American culture. The exhibition includes portraits of W.E.B. DuBois and Langston Hughes and a quilt-like work featuring highlights of jazz in New York City. *Romare's Band - Three Musicians*, 1999, alludes to both Bearden and Picasso.



Alejandra Villasmil, *Proliferation (detail)*, 2004

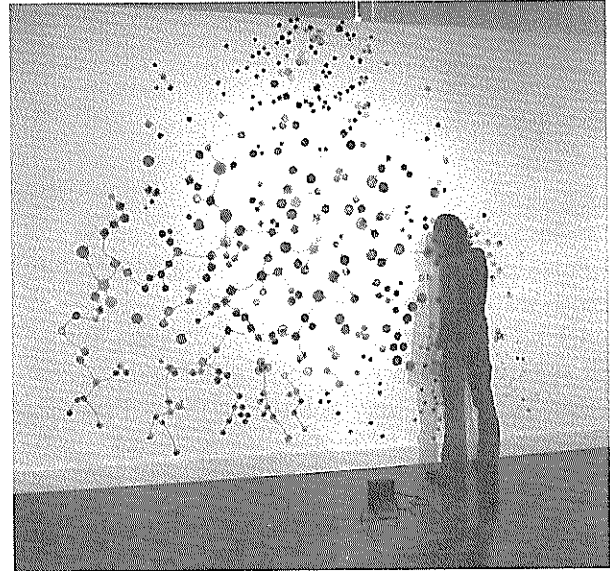
Alejandra Villasmil's large-scale wall installation *Proliferation*, 2004, seems to spill down the gallery wall. Small objects, found in nature, are captured in polymer and connected to one another by a pencil drawing. The work appears to grow organically. The structure suggests systems ranging from cell growth to galaxies. In a series of mixed media drawings, *Gourds*, Villasmil takes a simple repeated form and improvises with techniques and media. The experiment is contained within a subtle line.



Robin J. Miller, *Romare's Band - Three Musicians*, 1999



Hilda Shen during the installation of *Keep In / Keep Out*



Alejandra Villasmil installing *Proliferation*

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